

Joshua Poole

Pre Production Management: Advanced Fiction.

Memento Mori.

Proposal & Development Ideas.

Synopsis.

Man wakes up on beach with the tide around him. He is cold and wearing tattered old clothes. He stands up confused about where he is. He searches his pockets, only to find an old zippo lighter that does not work and an old barely legible photograph of a person.

All alone and cold in the black of night they look around but cannot see anyone on the beach, just the lonely sound of the sea washing in the background. They look up at the cliff above them to see an old church ruin. They then proceed to walk along the waterline towards the nearby town in the distance.

They walk through the old streets an empty fishing village getting more cold and scared. As they get further into the town they start to be followed by black figures. In desperation the man starts trying doors of houses, eventually finding one open. He enters and finds the place to be abandoned. Finding the scraps of a half eaten chicken caucus in the kitchen he eats it with desperation. He then finds a blanket and wraps himself up in it, laying down on the sofa drifting to sleep.

The film cuts back to the beach and he finds himself back where he started. Again confused as if waking from a dream he holds his head in the sand. Distressed, he picks himself up, glancing momentarily at the old church ruins again as he walks along the beach back into the village.

Similar events occur and he finds himself at a different house after breaking down the door. He finds no food however finds a duvet and drifts off to sleep as he warms.

Again, there's a cut back to the beach. More distressed this time he clenches his fists, his fingers digging into the sand. After a moment, he gathers himself and glances back up to the church he pauses.

A montage of him finding shelter, food, warmth, and ending back on the beach, cold alone, wet, hungry and scared over and over. As the cuts get faster, the black figures become more and more noticeable in the shots, moving inhumanly, constantly dogging his steps, sometimes simply stood in the background always watching. He starts to notice, only making his fear and desperation more and more intense. As he realises he is trapped in this loop and world in which he is in, he screams alone on the beach, he slams his hands on the ground, grinds his teeth, shouts.

The montage stops. He calms. He looks up at the church on the cliff once more. He becomes resolved and feels drawn to the church ruins and heads towards them on foot. As he slowly walks up the steep hill he slightly glances behind him out of the corner of his eye, the black figures are following and closer than ever before. He pauses.

Finding his way into the church yard and walks through glancing at the headstones. He walks to the centre of the church yard and waits, he feels comfort and at peace with the world in which he is in. Resolved in himself to whatever fate is coming to him next. He realises morning is breaking to his surprise as the warm lights of dawn crest the horizon.

[TWO POSSIBLE ENDINGS]

1) The black figures enter the church yard all around him, they proceed closer as he huddles back into a corner. One figure extends a hand to him, black and veiled in shadow, he looks at the red glowing eyes in the shadowy figure and takes it's hand, showing no more signs of fear or discomfort he is lead away into the darkness by the black figure.

2) Day breaks in the same way, as the light coming into the church yard gets brighter. The light bleaches out the shot as the man closes his eyes in acceptance, the black figures scatter as the light gets brighter and brighter eventually leading the screen to be fully white.

Proposal.

Research.

The aim of the film is to be an experimental thriller. We had to research in how to construct a thriller. We found that “thriller Film is a genre that revolves around anticipation and suspense. The aim for thrillers is to keep the audience alert and on the edge of their seats. The protagonist in these films is set against a problem, an escape, a mission, or a mystery” (<https://thescriptlab.com/screenplay/genre/986-thriller/>) This worked well as the aim of the storyline and the way Tom wrote the script, it was open to interpretation from the go. We wanted the film to heavily rely on semantics. From knowledge in other lectures we knew about how using symbolic props and costumes in film we could portray poly semantic ideologies that could mean different things for different people. Such as candles being left outside a house could mean peace for Jewish people, however it could also represent hope for someone else. We don't want the film to have a specific meaning. Also from Tom's original script there was a lot of room to incorporate religious imagery, especially with the Abbey/Church, this luckily ties in with the typical conventions of thrillers. (<https://medium.com/@MajorMarbles2/the-semantics-and-syntax-of-horror-films-1de4e0ffacbc>)

Introduction.

The working title for the film is 'Memento Mori' written by Thomas Hird and is set in the old fishing town of Whitby. It is about a guy who wakes up on a beach not knowing where he is. The idea is that he is trapped in a world and he is constantly trying find warmth, shelter and food. Each time he falls asleep he wakes up back on the beach and is stood in a loop. After multiple loops he tries to escape and fails. Every time he wakes on the beach he see's a church on the cliff, on the final time he wakes up he heads towards it to reveal his fate.

The date of the production will be from 26th to the 28th of March 2019 and the deadline for the finished production is for 10th May 2019, this will allow us to have a finished piece of work to hand into film festivals over the summer.

Statement of Intent

The aim for the video is to be around 9-10 minutes long and is an experimental thriller piece based around death. There is a lot of association around religion however we want to keep the film contemporary and up to date so we also don't want to rely heavily on a specific religion. We aim to combine multiple religions and ideologies into the film to leave the narrative and the semantics to the audiences own views.

Target Audience

The target audience for the film is open to all ages from 15 upwards. We aim to not have any violence or inappropriate language or scenes so that it is suitable for teens. The reason we have such a wide age range is purely because we aim to get see what audiences take from the film from all ages that are old enough to understand what's going on.

Objectives

The desired outcomes are to create a film which the audience can take their own interpretation from the film as it won't have a specific 'right answer'. The aim is that the audience have to think about the character's back story and what's happening in the film. We want to entertain the audience but also inform them about death, in terms of how it effects people, and somewhat relate the film to their own life.

Treatment

In order to create the our experimental thriller we will need to use:

- Original Footage and Green screen footage (with mask)
- The lighting will need to be low key, using blue gels to create a moonlight effect and to keep the conventions of a thriller.
- We plan to use shots with quick edits for a montage scene however the rest of the edit will be cut at slower pace as we want to create tension throughout. The edit will also be cut as a loop for the nature of the storyline.
- The style of the film will be very surreal as we have a loop sequence throughout, we also have a shadow figure that signifies death. This is a huge part of the film and as we are expressing our own idea of death we want to make it as surreal as possible due the fact we have no idea about the afterlife.
- The film is set in a sort of void, a time scale which isn't specified however it is all filmed in the dark. The protagonist is constantly being took back to the same start position on the beach in the dark of night.

Time Constraints

The project needs to be completed by the 10th of May 2019, this doesn't include finished music. We aim the screen lock to be completed 2 weeks before this date with temp music to give an indication of what is wanted for the final film. After the screen lock deadline the colour grading must be completed a week before the 10th May 2019.

We also plan to send the film into student film festivals, so we aim to fully complete the full film with composed music by the 24th of May 2019.

Synopsis Scene Planning & Changes.

Scene 1

Man wakes up on a beach alone and gasps for air in panic.
Looks at hands (shaking).
Checks his pockets and finds lighter, watch and photograph.
Pulls himself up and looks around and catches his eye on the church ruins in the distance.
Walks along the beach.

Scene 2

Looks around the streets (post-apocalyptic, deserted)
Sees a door half open, goes inside cold, hungry and tired.
Looks around downstairs.
Finds a half eaten chicken on kitchen table and eats it like an animal.
He lies on the floor and falls asleep.
Cuts to beach again.

Scene 3

Man wakes up on a beach alone and gasps for air in panic.
Pulls himself up and looks around and catches his eye on the church ruins in the distance.
Walks along the beach.

Scene 4

Looks around the streets again.
Finds another house with a candle outside the doorstep.
Runs to candle and puts his hands over it to warm himself in desperation
Goes in the house and explores around, he then comes across another candle with a bible next to it.
Holds the bible in the air and sees a hole right through it.
The candle he picks up next to the bible, burns his hand and makes him drop it to which it cuts back to the beach again.

Scene 5

Man wakes up on a beach alone and gasps for air in panic.
Looks at hands, he sees the burn on his hand.
Pulls himself up and looks around and catches his eye on the church ruins in the distance.
Walks along the beach.

Scene 6 (Amended)

Man goes through town and walks past the two houses.
He comes across an abandoned car with the keys in it.
He tries to start the car but won't turn over.
He gets frustrated with the fact he cannot leave and bangs his head on the steering wheel of the car.
Cuts back to the beach.

Scene 7 (Amended)

**Man wakes up on a beach alone and gasps for air in panic.
He lies there defeated and doesn't move.
Pulls himself up and screams in frustration and anger.
He begins to drag himself, exhausted through the village all the way to the outskirts.
He looks behind him and sees that he is almost out of the village and free from his entrapment.
His feet begin to give way and he falls to the ground. He is tired.
Cut back to beach.**

Scene 8

Montage sequence:
(The montage sequence has the following shots. With each repetition the sequence becomes quicker to develop tension.)

1. Man wakes up.
2. Man walks into town.
3. Man collapses in house or town.
4. Close up of his eyes closing.

Scene 9

Man wakes up on a beach alone and gasps for air in panic.
Slowly sits up.
Pulls himself up and looks around and catches his eye on the church ruins in the distance.
Walks along the beach and into the village.

As he walks he is exhausted more than ever, resting periodically on lampposts or anything he can find.
He takes out the photograph from his pocket. He stares at it for a while.
The shadowy figure now comes into view, he is scared and runs away.
He leans on a wall and falls to the ground.
Cut to black.

Scene 10 (Amended)

**Man wakes up on a beach alone and gasps for air in panic.
Pulls himself up and looks around terrified.
He looks up at the ruins and pauses one final time, he knows he needs to go there.
Walks along the beach dragging his feet.**

**He is walking through the village, terrified always looking behind him as the figures begin to intimidate him and edge him towards the church.
He walks up the church steps and stops to see the figure is closer than ever. He starts to walk again.
The man arrives at the church and places his hands on the wall surrounding the church.
He looks at the view of the village below in ore and into the starlit sky.
He turns and the figure is there with his arm reaching out towards him, he is no longer scared and knows he should take it. He grabs his hand and there's a fade to black.**

Possible scenes to follow

Final Shot Lists.

Scene:	
Scene 1	<ol style="list-style-type: none">1. WIDE SHOT OF THE BEACH2. CLOSE UP OF THE WAVES SPILLING ONTO THE BEACH3. CLOSE UP OF THE SAND4.1. MEDIUM CLOSE UP OF THE SUBJECT'S FACE4.2. CAMERA FOLLOWS SUBJECT AS HE GETS TO HIS FEET5. MEDIUM LONG SHOT SHOWING SUBJECT TURNING AROUND FRANTICALLY6. MEDIUM CLOSE UP OF SUBJECT'S FACE AND UPPER BODY7. CLOSE UP OF THE WATCH RESTING IN PALM8. MEDIUM CLOSE UP OF SUBJECT'S FACE AND UPPER BODY9. CLOSE UP OVER, THE SHOULDER SHOT OF SUBJECT PULLING OBJECTS OUT OF POCKETS AND INSPECTING THEM10. CLOSE UP EYE-LINE MATCH OF THE PHOTO SUDDENLY SOMETHING BREAKS HIS CONCENTRATION11. MEDIUM CLOSE UP OF SUBJECT'S FACE AND UPPER BODY12. EYE-LINE MATCH OF ABBEY13. MEDIUM SHOT OF SUBJECT14. LONG SHOT OF SUBJECT TO SHOW ISOLATION, SUBJECT WALKS OUT OF FRAME

Scene:

Scene 2

1. WIDE LONG SHOT OF A DESERTED VILLAGE STREET, SUBJECT WALKS INTO FRAME AWAY FROM THE CAMERA AND DOWN THE STREET
2. LONG SHOT AS SUBJECT WALKS TOWARDS THE CAMERA, OVER HIS SHOULDER YOU CAN MAKE OUT ONE OF THE FIGURES IN THE BACKGROUND
3. MEDIUM TRACKING SHOT OF SUBJECTS FACE AND UPPER BODY AS HIS HANDS ARE WRAPPED AROUND HIMSELF
4. WIDE SHOT OF VILLAGE WITH SUBJECT IN FRAME
5. MEDIUM TRACKING SHOT OF THE SUBJECT WALKING DOWN THE STREET LOOKING AT THE HOUSES OFF SCREEN
6. EYE-LINE MATCH TO A PANNING SHOT OF THE ROWS OF HOUSES
7. A MEDIUM SHOT OF SUBJECT STOPPING AND TURNING TO FACE ONE OF THE HOUSES AND WALKING TOWARDS IT
8. CLOSE UP OF SUBJECT'S FACE AS HIS EYES LOOK DOWN TOWARD THE HANDLE AND BACK UP TO THE CAMERA
9. CLOSE UP SHOT OF SUBJECT BANGING ON THE DOOR HIS HAND LINGERS OVER THE DOOR HANDLE
10. CLOSE UP OF SUBJECT'S HAND REACHING TOWARDS THE DOOR HANDLE
11. CLOSE UP OF SUBJECT'S FACE LOOKING EVEN MORE TERRIFIED
12. CLOSE UP OF SUBJECT'S HAND TREMBLING TURNING THE HANDLE AND PUSHING OPEN THE DOOR
13. FULL BODY SHOT AND A MATCH ON ACTION AS WITH THE CAMERA INSIDE THE HOUSE WE SEE SUBJECT STOOD SILHOUETTED IN THE DOORWAY AS THE DOOR SWINGS OPEN AND HE STEPS INSIDE

Scene:

Scene 3

1. MEDIUM SHOT OF A CLOSED DOOR INSIDE THE HOUSE SLOWLY BEING PUSHED OPEN AS THE SUBJECT ENTERS THE ROOM HE LOOKS RELIEVED, STANDING IN FRONT OF THE CAMERA HE LOOKS AROUND BEFORE STARING AT SOMETHING AHEAD OF HIM, HE RUSHES FORWARD OUT OF FRAME

2.1. A MEDIUM CLOSE UP AND PULL FOCUS OF HALF EATEN ROAST CHICKEN LAYING ON A TABLE THEN PULL FOCUS ON SUBJECT. WITH CHICKEN BACK IN FOCUS, THE MAN RUSHES TOWARDS CHICKEN COMING INTO FOCUS

2.2. AS THE SUBJECT IS TUCKING INTO THE CHICKEN, HE SLOWLY STOPS TO EAT AS HIS ATTENTION HIS GRABBED BY SOMETHING TO HIS LEFT, HE WALKS TOWARD IT AND THE CAMERA TRACKS HIM, HE MOVES OVER TO THE WALL AND PICKS UP A PHOTO OF THE WALL AND STARES AT IT

3. A CLOSE UP OF SUBJECT'S FACE, HE IS TERRIFIED

4. CLOSE UP OF A PICTURE FRAME, ITS PICTURE OF THE POCKET WATCH ON THE BEACH

5. A MEDIUM SHOT OF A WALL IN THE HOUSE WITH AN OLD BLANKET LAYING BESIDE IT. THE SUBJECT'S LEGS ENTER THE FRAME FROM BEHIND THE CAMERA MOVING TOWARD THE WALL, HE FULLY COMES INTO FRAME AS HE THEN COLLAPSES ON THE NEAREST SOFA. EYES HEAVY, HE STARTS TO NOD OFF SLOWLY, GRADUALLY FALLING TO SLEEP

Scene:

Scene 4

1. MEDIUM CLOSE UP OF THE SUBJECT'S FACE

2. CLOSE UP OF SUBJECT'S HAND GRIPPING THE SAND BEFORE PUSHING HIMSELF UP

3. CLOSE UP OF SUBJECT'S FACE AS HE ENTERS THE SHOT BY JOLTING UPRIGHT. HE LOOKS AROUND VIABLY CONFUSED AND DISORIENTATED

4. MEDIUM SHOT MATCH ON ACTION OF SUBJECT STANDING UP, HE GAZES OUT TOWARDS THE ABBEY

5. EYE-LINE MATCH OF ABBEY

6. MEDIUM SHOT OF SUBJECT WALKING AWAY OUT OF FRAME

Scene:

Scene 5

1. LOW DOWN WIDE ANGLE SHOT ALMOST ON GROUND LEVEL, THE SUBJECT APPROACHES FROM DOWN THE STREET AND WALKS TOWARDS THE CAMERA
2. TRACKING SHOT (OVER THE SHOULDER) FROM BEHIND THE SUBJECT'S HEAD. SHOT OF THE OPEN DOOR OF THE PREVIOUS HOUSE IS VISIBLE
3. A MEDIUM CLOSE UP OF THE SUBJECT'S FACE
4. A MEDIUM SHOT OF THE SUBJECT FRAMED BY THE DOOR FRAME OF THE HOUSE, THE MAN WALKS INTO FRAME FROM THE LEFT AND STOPS FOR A MOMENT (REPETITION OF SHOT FROM PREVIOUS HOUSE SCENE)
5. EXTREME CLOSE UP OF THE SUBJECT'S EYES
6. BACK TO MEDIUM SHOT OF THE SUBJECT FRAMED BY THE DOOR FRAME OF THE HOUSE, THE MAN WALKS OUT OF FRAME
7. MEDIUM SHOT OF THE SUBJECT HIS HEAD TURNS TOWARD THE CAMERA WITH MOUNTING FEAR AND CURIOSITY HE SLOWLY WALKS TOWARD THE CAMERA
8. MEDIUM SHOT OF THE SUBJECT FRAMED BY THE DOOR FRAME OF THE HOUSE, THE MAN WALKS INTO FRAME, THERE IS A CANDLE ON THE BOTTOM RIGHT OF THE FRAME
9. WIDE PROFILE SHOT SHOWING SUBJECT RUNNING TOWARD THE LIGHT
10. CLOSE UP OF THE CANDLE (IN FOCUS) WITH THE MAN (OUT OF FOCUS) RUNNING TOWARD IT
11. MEDIUM CLOSE UP (MATCH ON ACTION) OF HIM PICKING UP THE CANDLE AND TURNING TOWARDS THE DOOR OF THE HOUSE
12. LOW ANGLE SHOT OF A LIGHT FLICKERING IN THE UPSTAIRS WINDOW OF THE HOUSE. ALSO SHOWS SUBJECT WALKING INTO THE HOUSE

Scene:

Scene 6

1. MEDIUM CLOSE UP TRACKING SHOT OF SUBJECT WALKING UPSTAIRS, SIDE ON AS HE WALKS WITH THE CANDLE
2. WIDE SHOT OF SUBJECT STANDING AT THE TOP OF THE STAIRS. HE WALKS TOWARD A DOOR WHICH STANDS AJAR LIGHT SPILLING OUT OF IT. ONCE IN FRONT OF IT HE WALKS INSIDE
3. LOW ANGLE SHOT OF SUBJECT ENTERING THE ROOM AND KNEELING DOWN TO PICK A BOOK IN FRONT OF THE CAMERA OF THE FLOOR
4. MATCH ON ACTION, OVER THE SHOULDER SHOT OF SUBJECT (STILL HOLDING THE CANDLE)
5. EYE-LINE MATCH CLOSE UP OF HIS FACE STARING AT THE BOOK
6. CLOSE UP OF THE CANDLE BURNING CLOSER TO SKIN
7. CLOSE UP OF SUBJECT'S FACE NOW ON THE VERGE OF TEARS EMOTIONALLY MOVED BY THE PRESENCE OF THE BOOK
8. EXTREME CLOSE UP OF THE CANDLE FLAME
9. MEDIUM CLOSE UP OF SUBJECTS UPPER BODY. HE IS YELLING WITH PAIN AND GRITTING HIS TEETH
10. MEDIUM CLOSE UP OF SUBJECT HOLDING HIS HAND IN PAIN
11. MEDIUM SHOT OF SIDE OF A WALL WITHIN THE ROOM. THE SUBJECT FALLS BACK, STILL HOLDING HIS HAND. THE CAMERA TRACKS HIM AS HE SLIDES DOWN IT ONTO THE FLOOR
12. EXTREME CLOSE UP OF SUBJECT'S EYES AS HE FALLS ASLEEP

Scene:

Scene 7

1. MEDIUM CLOSE UP OF THE SUBJECT'S FACE AS HE WAKES UP SUDDENLY

2. CLOSE UP OF SUBJECT'S FACE AS HE ENTERS THE SHOT BY JOLTING UPRIGHT.

3. MEDIUM SHOT OF THE SUBJECT LOOKING AROUND VIABLY CONFUSED AND DISORIENTATED.HE STANDS TAKE STARING AT HIS HAND

4. EYE-LINE MATCH, CLOSE UP OF SUBJECT'S HANDS NOW WITH A LARGE BURNED UP BLISTER FROM WHERE HE BURNED HIMSELF

5. CLOSE UP OF HIS FACE, HIS FACIAL EXPRESSION TURNS FROM SURPRISE TO ANGRY DETERMINATION

6. MEDIUM LONG SHOT, SUBJECT LEAVES THE SHOT TO THE LEFT LEAVING SEA IN FRAME

Scene:

Scene 8

1. WIDE SHOT OF THE STREET. THE SUBJECT STEPS INTO FRAME AND STANDS WITH HIS BACK TO THE CAMERA
2. MEDIUM CLOSE UP QUADRANT FRAMING OF THE SUBJECT'S FACE AS HE IS STOOD LOOKING DOWN THE STREET
3. MEDIUM TRACKING SHOT AS HE WALKS DOWN THE STREET
4. MEDIUM SHOT OF THE SUBJECT WALKING PAST THE DOORWAY OF A HOUSE, HE IS FRAMED BY THE DOORWAY
5. MEDIUM SHOT OF FRONT OF HOUSE
6. MEDIUM SHOT OF THE SUBJECT WALKING PAST ROWS OF HOUSES
7. MEDIUM SHOT OF THE STREET PARTIALLY BATHED IN RED LIGHT AS THE SUBJECT WALKS CLOSER TO THE CAMERA,
8. MEDIUM FULL BODY SHOT FROM BEHIND THE SUBJECT AS HE STAND SILHOUETTED LOOKING AT THE CAR IN FRONT OF HIM RED LIGHT POURING FROM ITS REAR LIGHTS
9. MEDIUM SHOT FROM INSIDE THE CAR THE SUBJECT SLOWLY WALKS INTO THE FRAME AND PEERS INSIDE THE CAR, THE CAMERA PANS TO FOLLOW THE SUBJECT MOVING AROUND THE VEHICLE
10. MEDIUM HANDHELD SHOT OF SUBJECT LOOKING FOR SOMETHING TO OPEN THE VEHICLE
11. MEDIUM LOW ANGLE SHOT OF SUBJECT
12. MEDIUM SHOT FROM WITHIN CAR
13. MEDIUM SHOT OF SUBJECT OUT THE CAR
14. MEDIUM CLOSE UP SUBJECT FROM PASSENGER SEAT
15. CLOSE UP OF KEY GOING INTO IGNITION
16. MEDIUM CLOSE UP THROUGH FRONT OF VEHICLE
17. MEDIUM CLOSE UP FROM PASSENGER SEAT

Scene:

Scene 9

1. MEDIUM LONG SHOT OF SUBJECT IN FRONT OF THE SEA
2. LONG SHOT OF THE SUBJECT AS HE WALKS OUT OF FRAME TOWARDS THE VILLAGE
3. MEDIUM SHOT AS THE SUBJECT WALKS OUT OF FRAME REVEALING THE WIDE OPEN VIEW OF THE VILLAGE BEHIND HIM
4. MEDIUM SHOT OF SUBJECT PROFILE AS HE WALKS UP HILL
5. CLOSE UP OF SUBJECT'S FACE REVEALING HIS EYES DROOPING
6. LOW ANGLE MEDIUM SHOT OF ROAD AS SUBJECT COMES INTO FRAME
7. HIGH ANGLE MEDIUM LONG SHOT LOOKING BACK AT WHERE THE SUBJECT HAS TRAVELED

Scene 10 MONTAGE

1. MEDIUM CLOSE UP AS SUBJECT'S EYES OPEN AS HE WAKES UP
2. MEDIUM LONG SHOT OF SUBJECT WALKING THROUGH TOWN
3. MEDIUM SHOT AS SUBJECT COLLAPSES IN THE STREET OR IN A HOUSE
4. EXTREME CLOSE UP OF SUBJECT'S EYES CLOSING AS HE FALLS ASLEEP
(All shots are reused from previous scenes)

Scene 11

1. A MEDIUM SHOT OF THE BEACH AS THE SUBJECT SLOWLY SITS UP AND STARES TOWARD THE CAMERA (NOT DIRECTLY)

Scene:

Scene 12

1. WIDE SHOT OF THE SUBJECT WALKING THROUGH THE VILLAGE DRAGGING HIS FEET WITH EXHAUSTION USING LAMPPOSTS AND WALLS TO SUPPORT HIM AS HE STUMBLES AND STAGGERS THROUGH THE STREETS
2. MEDIUM CLOSE UP STRAIGHT ON
3. CLOSE UP OF THE PHOTOGRAPH NOW WET WITH SEAWATER AND COVERED WITH FLECKS OF BLOOD AND DIRT
4. LONG SHOT OF THE STREET. THE SHADOWY FIGURE IN THE BACKGROUND PULL FOCUS BETWEEN SUBJECT AND FIGURE
5. EYE-LINE MATCH CLOSE UP OF THE SUBJECT STARING WITH PURE FEAR
6. MATCH ON ACTION, MEDIUM TRACKING SHOT AS THE SUBJECT STARTS WALKING, LOOKING OVER HIS SHOULDER BUILDING UP SPEED BEFORE FLAT OUT RUNNING
7. MEDIUM SHOT OF SUBJECT COMING INTO FRAME AND LEANING ONTO A WALL WITH HIS BACK
8. MEDIUM CLOSE UP TRACKING SUBJECT AS HE FALLS THE FLOOR

Scene 13

1. MEDIUM CLOSE UP OF SUBJECT, THIS TIME GOES OUT OF FRAME BY STANDING UP QUICKLY
2. MATCH ON ACTION MEDIUM SHOT AS THE SUBJECT STANDS UP LOOKING AROUND TERRIFIED
3. ESTABLISHING AND CLOSE UP SHOTS OF THE ABBEY
4. WIDE SHOT AS THE SUBJECT TURNS AND RUNS PAST THE CAMERA

Scene:

Scene 14

1. WIDE SHOT OF THE VILLAGE STREET
2. LONG SHOT AS SUBJECT WALKS TOWARDS THE CAMERA
3. MEDIUM CLOSE UP SHOT OF SUBJECT
4. CLOSE UP OF SUBJECT'S FACE
5. MEDIUM TRACKING SHOT OF SUBJECT
- 6.1 TRACKING SHOT OF SUBJECT'S FACE TO LOOKING ROUND CORNER, REVEALING FIGURE, TO SCARED FACIAL EXPRESSION OF SUBJECT BEING BEHIND THE WALL AGAIN
- 6.2 SUBJECT MOVES RIGHT, OUT OF FRAME

Scene:

Scene 15

1. MEDIUM LONG SHOT OF SUBJECT WALKING TOWARDS THE CAMERA FROM TOP OF ABBEY STEPS
2. MEDIUM CLOSE UP OF FACE OF SUBJECT, REVEALING FIGURE IN THE BACKGROUND
3. ESTABLISHING SHOT OF THE ABBEY WIDE SHOT
4. CLOSER SHOT ESTABLISHING FINER DETAILS OF THE ABBEY
5. CLOSE UP SHOT OF A JESUS STATUE
6. CLOSE UP OF A ROW OF GRAVE STONES
- 7.1 WIDE SHOT OF THE SUBJECT COMING INTO FRAME STAGGERING, CLUTCHING HIS CHEST AND OUT OF BREATH
- 7.2 THE CAMERA FOLLOWS HIM AS REACHES THE TOP AND FINALLY SLUMPS AGAINST AN ANCIENT CRUMBLING WALL (SIDE ON), HE STANDS CATCHING HIS BREATH BEFORE LOOKING UP AT THE SKY
8. MEDIUM CLOSE UP OF THE SUBJECT FROM BACK ON HEAD, HE THEN TURNS AROUND
9. CLOSE UP MATCH ON ACTION OF THE FIGURES INK BLACK HAND
10. MEDIUM CLOSE UP OF THE SUBJECT'S FACE HIS EYES WATERING
11. MEDIUM CLOSE UP OF SHADOW FIGURE
12. MEDIUM LONG SHOT OF TWO SUBJECTS WALKING AWAY FROM CAMERA

Crew & Roles.

Name:	Contact Number (+447):	Role/s:
Hird, Thomas	891954750	Writer/ Director
Poole, Joshua	366387047	Sound Editor / Sound Operator / Cinematographer
Salter, Dale	749714285	Director Of Photography / Cinematographer
Simmerson, Thomas	827783011	Producer/ Editor

Equipment List.

Equipment Type:	Equipment Required:
Camera Equipment:	Tripod (Red Bag), Follow Focus, A7iii x2, 50mm, 25mm
Audio Equipment:	Zoom H6, Boom Pole, Directional Mic
Lighting Equipment:	3x Led Kit, Dodo Lighting Kit, Reflector, Gels

Breakdown Sheet.

Breakdown Sheet		Date:
		26/03/19 - 28/03/19
Director:	Production Title:	
Thomas Hird	Memento Mori	
Number of Scenes:		
15		
Day or Night:		
Night Shoot		
Location:		
Whitby		

Cast	Location/s	Extras
TBC	<ul style="list-style-type: none"> Whitby Beach Accommodation Houses (2 in total) Streets of Whitby Whitby Church 	<ul style="list-style-type: none"> 1 Extra to be a ghostly figure
	Set Dressing <ul style="list-style-type: none"> One half eaten chicken A car Candles Bible 	

<p>Special Effects</p> <ul style="list-style-type: none"> • Green Mask for ghostly figure to remove face in post production. 	<p>Props</p> <ul style="list-style-type: none"> • One half eaten chicken • Pocket watch • Zippo Lighter • Bible • Candles • Photograph 	<p>Vehicles:</p> <ul style="list-style-type: none"> • Transport Van for Equipment to be arranged. <p>1st night: From 10pm-12am 2nd night: From 9pm- 11pm</p> <ul style="list-style-type: none"> • One car as prop
<p>Wardrobe</p> <p>Main character is expected to wear own clothes. Guides to what we want them to wear will be discussed at the casting call.</p> <p>Shadow Figure:</p> <ul style="list-style-type: none"> • Black Morph Suit • Woven Poncho • Green Mask 	<p>Make-Up</p> <p>Make-up for black hand Make-up for burn,</p>	<p>Sound Effects</p> <p>Sea (waves on beach) High pitched white noise. Footsteps for:</p> <ul style="list-style-type: none"> • Beach • House • Street • Church
<p>Equipment</p> <p>Tripod (Red Bag), Follow Focus, A7iii x2, 50 mm, 25 mm Zoom H6, Boom Pole, Directional Mic 3x Led Kit, Dodo Lighting Kit, Reflector, Gels</p>	<p>Production Notes:</p> <p>Music will be arranged after the screen lock stage. Due to number of scene and time we have at Whitby, we may have to cut scenes out.</p>	

Casting & Auditions.

Audition Script.

MEMENTO MORI AUDITION SCRIPT

Actors are asked to prepare for and audition all three scenes. These are key moments in the film which will help determine the correct person for the role.

1. You wake up suddenly on a beach (different variations face down on side, Etc.), you take a deep breath in as though you are gasping for air. You are confused/disorientated, you check your body for cuts and bruises as you push yourself up from the ground. You are cold. You start to walk slowly across the beach, staring at your feet. You make yourself aware of your surroundings and focus your attention to a building in the distance. You hold your gaze for a moment and continue to stagger across the beach.

2. You enter an abandoned building, you are starving. You see the remains of a half eaten roast chicken with very little meat on it. In immediate uncontrollable desire of want/need to eat anything you can find, you rush towards the chicken to eat the meat left on the bird. Whilst eating you notice a picture on the wall, you are confused but drawn towards the picture.

3. You have been going through a loop of waking up on the beach numerous times. This is the point where you have come to the realisation that you are not in control of your fate. You are angry, upset and distressed. Frustrated with your existential existence in the world you are in. You begin to break down as you have no idea what is to become of you however, as you release your emotions, you hear a noise in the distance. This breaks your rage and you begin to realise that, the building you see the noise has come from, is where you must go.

Talent Release Form.

Talent Consent & Release Form

Production Companies:

Blackthorn Pictures
RUKI Productions

Location:

Whitby, North Yorkshire, England

Project Title:

Memento Mori

I agree that will participate as indicated on the above motion picture “Memento Mori”. In consideration of my appearance in the picture, and without any further consideration from you, I hereby grant permission to you to utilise my appearance in connection with the Picture, promotional material and merchandise in any and all manner. I give permission to use my character performance, appearance, name and/or voice and the results in connection with the Picture, and I hereby authorise ‘**Blackthorn Pictures** and **RUKI Productions**’ to photograph and record (on film, digital, video, tape, or otherwise), the Performance; to edit same at its discretion and to include it with the performance of others and with sound effects, special effects and music; to incorporate same into the Picture or other program or not; to use and to license others to use such recordings and photographs in any manner or media whatsoever. I further acknowledge that ‘**Blackthorn Pictures** and **RUKI Productions**’ owns all rights to the results and proceeds of my services rendered in connection herewith.

I agree that my participation in the Picture may be edited in your sole discretion. I consent to use of my name, likeness, voice and biographical material about me in connection with Picture publicity and related institutional promotional purposes. I expressly release you, your agents, employees, licensees and assigns from and against any and all claims which I have or may have for invasion of privacy, defamation or any other cause of action arising out of production, distribution, broadcast or exhibition of the Picture.

Talent Signature

Phone

Print Name

Date

IF TALENT IS UNDER 18:

I represent that I am a parent (guardian) of the minor who has signed the above release and I hereby agree that we shall both be bound thereby.

Signature

Print Name

Date

Auditions.

Audition Notes: *Tuesday 26th February*

Name:	Scene 1:	Scene 2:	Scene 3:	Notes:
Charlie Lloyd	<ul style="list-style-type: none"> • Good facial expression • Good Reaction shots • Pacing is good for the scene, a lot of tension built 	<ul style="list-style-type: none"> • Similar facial expressions to first scene. Not enough emphasis on the food (can work with him to fulfil role) • Consistent with scene, good for camera • Good stance • Reaction time is a little slow, don't want to drag the scene on. 	<ul style="list-style-type: none"> • Good reaction shot to waking up • Complete mood change, demonstrates the narrative well • Could build up more anger. 	<ul style="list-style-type: none"> • Looks fit well for the role, height, hair etc. • Dark hair and tall • Good facial expressions which fit character description. • If picked for the role, works needs to be done on different facial expressions.
Connor Varley	<ul style="list-style-type: none"> • Good wake up sequence, dramatic a lot of tension 	<ul style="list-style-type: none"> • Good, chicken scene, great for sound. Very disturbing. 	<ul style="list-style-type: none"> • Good build up of tension with frustration. • Facial expressions aren't quite there. 	<ul style="list-style-type: none"> • Could tell that he has read script, shows enthusiasm • Fits an alternative character look • Practiced role, very committed • Good sound effects for Foley. • Would suit an eery gate keeper role.
Brandon Smithwood	<ul style="list-style-type: none"> • Good starting position • Excellent facial expressions especially with disorientation • Good eye expression for closeup 	<ul style="list-style-type: none"> • Very good at eating the chicken • excellent facial expression with desperation and hunger. • Very good change from eating to looking at phone 	<ul style="list-style-type: none"> • Portrayed very good idea of panic and aggregation. • Good quick change to sound reaction 	<ul style="list-style-type: none"> • Required readout, could take up a lot of time on set. • Fits original look for role. Dark hair, beard. • Possible candidate for camera.

Alister Johnston	<ul style="list-style-type: none"> •Very quick getting off the beach •Rushed through the scene, not a lot of tension built. 	<ul style="list-style-type: none"> •Good facial expressions when eating chicken. Very raw •Unable to see facial expression when looking at picture (unable to comment). 	<ul style="list-style-type: none"> •Good control with demonstrating anger. •Scary with sudden change of mood. 	<ul style="list-style-type: none"> •Good walking style. •Would fit alternative character look.
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Chosen Actors Contact Details.

Name:	Role:	Contact Number:
Jacob Jones	Lead Actor	447925 668306
Tyler Fieldhouse	Shadow Figure	447731568013

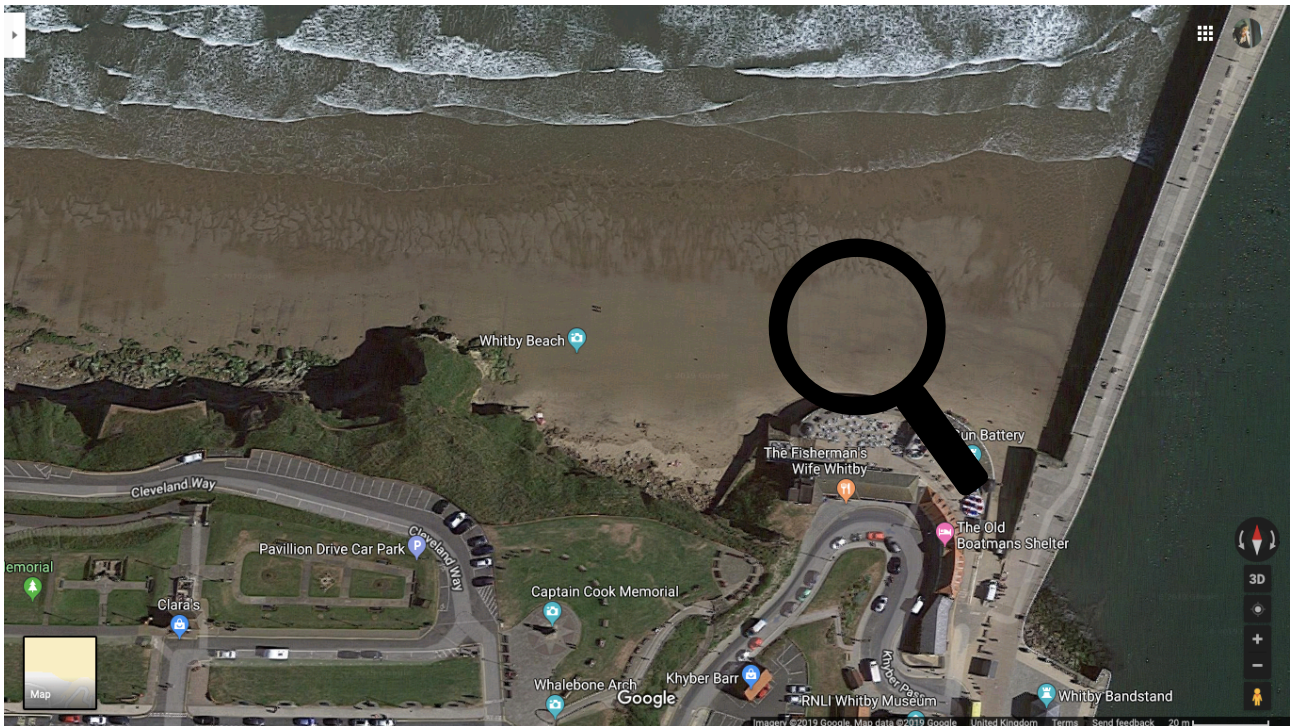


Tyler Fieldhouse

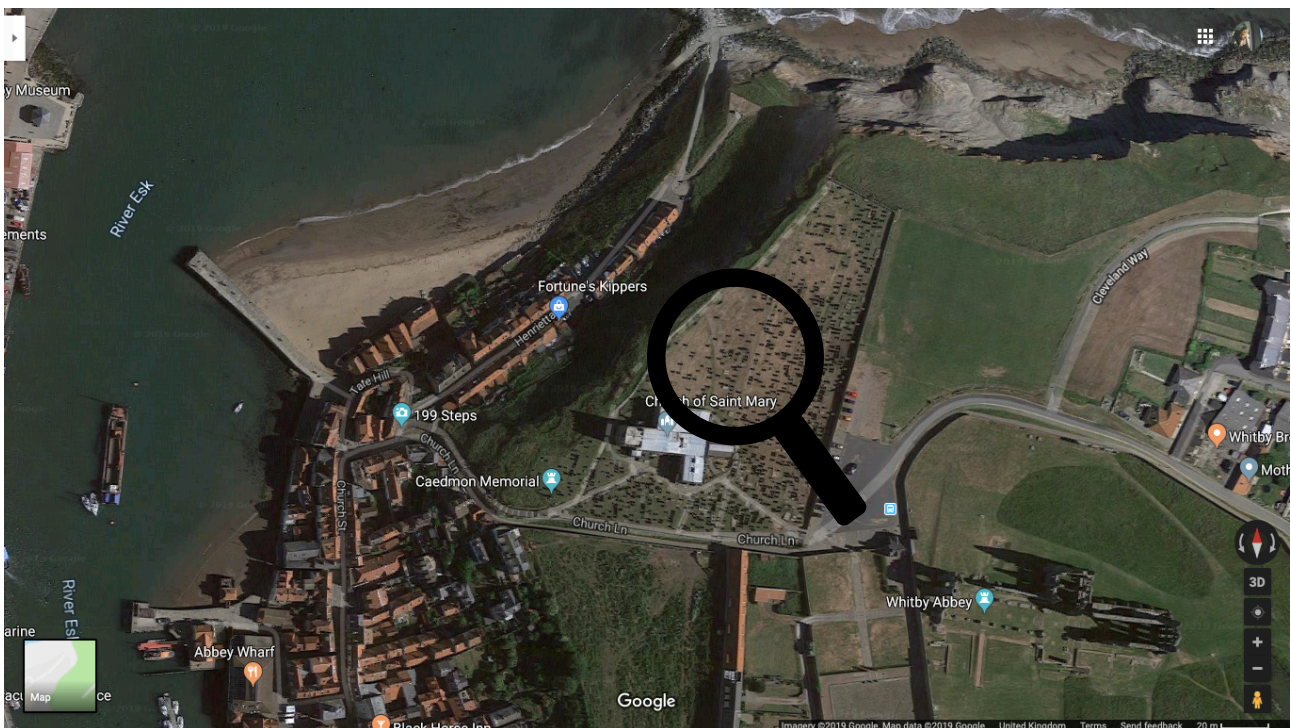


Jacob Jones

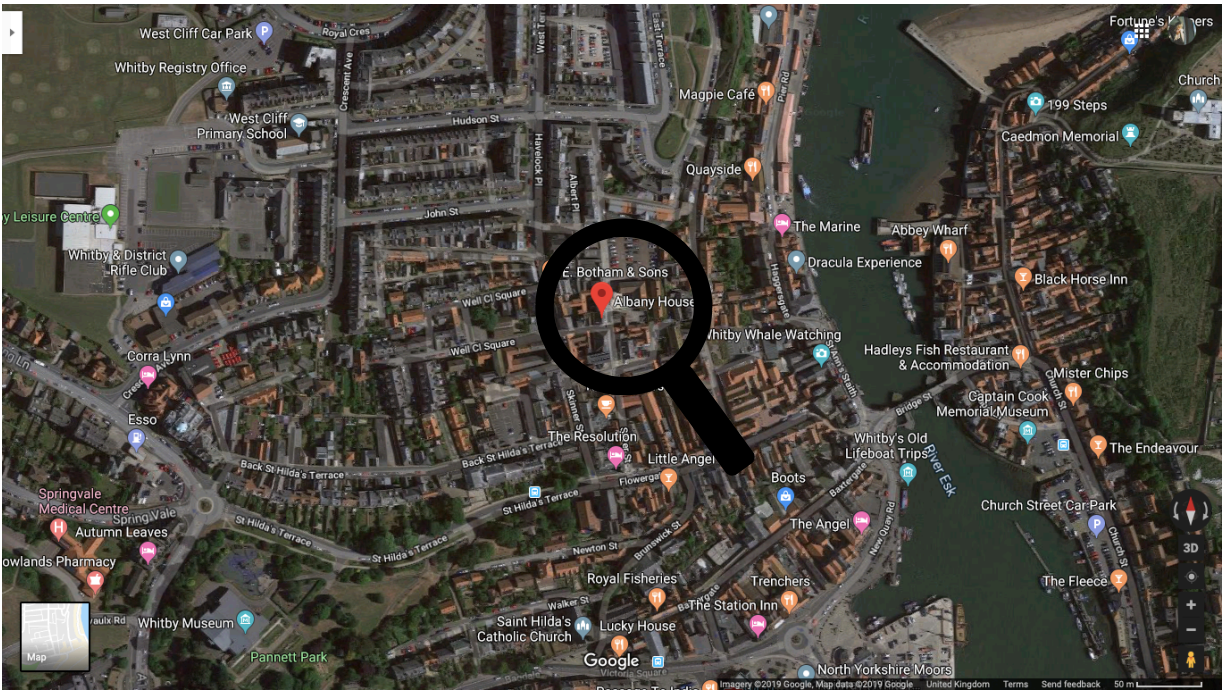
Location Scouting.



This is the chosen location for the Beach scene.



This is the chosen location for the final scene.



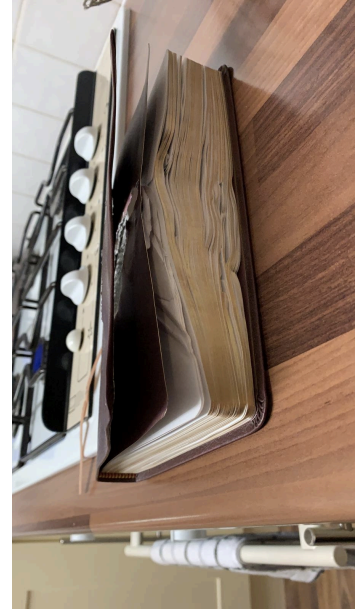
This is the chosen location for the interior shots of the film. (<https://www.yorkshirecoastalcottages.com/cottages/albany-house-whitby/>)



Recce photography around Whitby for possible shooting locations.

Props and Costume.

Props Checklist.



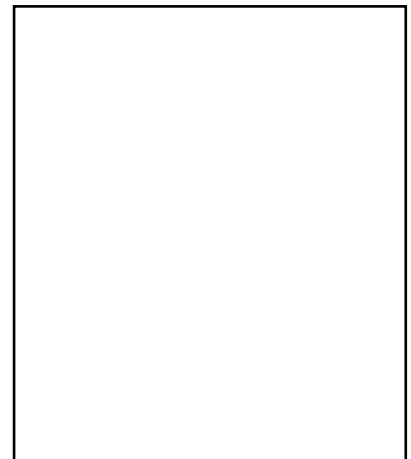
Bible
(Also had hole cut out of middle)



Pocket Watch

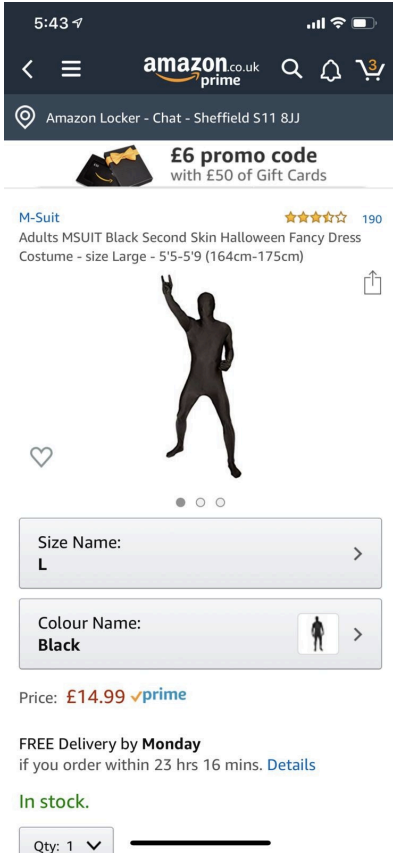


Zippo Lighter



Photograph (TBD)

Costume Checklist.



Shadow Figure costume parts (doesn't require shoes) However does require make-up on last night of shooting (example below)



The costume design instruction for main actor was to wear old clothes, a long sleeved t shirt with jeans and Dr. Marten style boots. Inspired by the Cast Away film



The make-up for this character will be a burn which is painted onto his hand



Schedule.

As we are filming on the beach, we have researched the tide times for Whitby beforehand. *These are subject to change and will need to be checked regularly.

Tide Times		
Hi/Lo	Time	Height
Low Tide	03:59	(2.07m)
High Tide	10:23	(4.44m)
Low Tide	16:25	(2.45m)
High Tide	22:33	(4.63m)

(Tide times for 26/05/19)

Schedule

Day of Shoot:

Day 1: 26/03/19

12:00 - Arrive at Whitby

12:15 - Lunch in town

13:00 - Location recce around Whitby, searching for streets for night shoot. Also looking at the Abbey/Church to see what shots are available.

14:00 - Arrive at accommodation with equipment and prepare equipment

14:30 - Check shot list and write up shooting schedule for next shoot based on recce

16:00 - Arrive at Beach and prepare for shoot

16:30 - Aim to start shooting, using as much natural light as possible for safety

18:00/18:45 - Pack up equipment and call for transport to arrange pickup from beach to accommodation

19:00 - Arrive at accommodation to prepare equipment and arrange shot list for next shoot (street scenes) Allow time for meals and refreshments before shoot

21:00 - Arrive at next shooting location (based on recce) and set up equipment

21:30 - Start shooting on location (streets)

02:30 - Pack up equipment and end shoot

03:00 - Arrive back at the accommodation

Schedule

Day 2 27/03/19

12:00 - Everyone to be awake and dressed for interior shoots preparation

12:10 - Meeting to be called to discuss which houses to be used and who to contact for transport and permission + shooting schedule clarification

12:30 - Free time

15:00 - Arrive on set at first chosen location and begin equipment setup

16:00 - Start filming interior shots

17:00 - Pack up equipment and begin moving to next location

17:30 - Arrive at next location and begin setup for next shoot

18:00 - Start shooting

20:00 - Finish interior shoot and pack up to move to next location

20:30 - Arrive at the accommodation to refresh actors and crew

20:45 - Arrange transport to Whitby Abbey and charge equipment if necessary

21:10 - Arrive at Abbey and begin setup of equipment

21:45 - Begin shooting scene

23:00 - Pack up equipment set off to accommodation

23:25 - Arrive at accommodation

Day 3 28/03/19

DAY TO BE USED FOR B-ROLL AND SOUND RECORDING ONLY

Sound Spotting Sheet.

There are only a few sounds which we need to get whilst on location:

All the footage will have sound recorded through camera as there is no speech

Sound Spotting Sheet Whitby	
Sound Needed:	Duration Required:
Sea (waves on beach)	3.00 - 5.00 Minutes
Wind from Abbey or high point of town	3.00 - 5.00 Minutes
Footsteps of character walking through different locations	Unknown
Seaguls	1.00 - 2.00 Minutes
Car turning over	Unknown
Car noises from dashboard	Unknown

Sound Spotting Sheet Whitby	
Character Screaming on beach	Unknown
High pitched Noise (not from location)	1.00 Minute

Music.

Three different pieces of music are planned to be made based on these pieces below

Furnace (Blade Runner)

https://www.youtube.com/watch?v=_VONMkKkdf4

What Must Be Done (The Assassination Of Jesse James)

<https://youtu.be/O6KFvYCrB4E>

Ludovico Einaudi - Experience

https://www.youtube.com/watch?v=_VONMkKkdf4

Each piece of music made should be aimed around 2 minutes long

We want the pieces to be based around strings and piano with drone noises added too.

Risk Assessment.

<p align="center">Production Details: Production Personnel + Contact Details</p>
<p align="center">Crew</p> <p align="center">Dale Salter: 07749714285 Thomas Simmerson: 077472628520 Tom Hird: 077891954750 Joshua Poole: 07366387047</p>
<p align="center">Cast</p> <p align="center">Jacob Jones: 07925668306 Tyler Fieldhouse: 07731568013</p>
<p align="center">Production Name: Memento Mori</p>
<p align="center">Production Date (s): 26th, 27th , 28th of March 2019</p>
<p align="center">Location: Whitby, North Yorkshire, England</p>
<p align="center">Time of day: Night</p>
<p align="center">Signature of Producer.....</p>

Key:



Green: Low Risk **Orange:** Moderate Risk **Red:** High Risk

Location = Abbey – Traveling streets - Car

Number	Likelihood	Severity	Risk Level (L, M, H)	Who is at risk? (Crew, Cast, Public)
6	Yellow	Yellow	Green	CAST/CREW
7	Yellow	Yellow	Yellow	CAST/CREW/ PUBLIC
8	Yellow	Yellow	Yellow	CAST/CREW
10	Red	Green	Green	CAST/CREW/ PUBLIC
11	Red	Yellow	Yellow	CAST/CREW
18	Green	Yellow	Yellow	CAST/CREW/ PUBLIC
19	Red	Yellow	Yellow	CAST/CREW
21	Red	Yellow	Green	CREW
22	Red	Green	Green	CREW
23	Red	Yellow	Yellow	CAST/CREW/ PUBLIC
24	Green	Green	Green	CAST/CREW/ PUBLIC
26	Red	Yellow	Yellow	CAST/CREW/ PUBLIC
28	Yellow	Yellow	Yellow	CAST/CREW
30	Yellow	Red	Yellow	CAST/CREW/ PUBLIC
35	Red	Red	Red	CAST/CREW
36	Yellow	Green	Green	CAST/CREW/ PUBLIC
40	Yellow	Yellow	Yellow	CAST/CREW
41	Yellow	Yellow	Yellow	CAST/CREW/ PUBLIC

Location = Houses - Inside & Outside

Number	Likelihood	Severity	Risk Level (L, M, H)	Who is at risk? (Crew, Cast, Public)
6	Red	Yellow	Yellow	CAST/CREW
7	Green	Green	Green	CAST/CREW/ PUBLIC
10	Red	Yellow	Green	CAST/CREW/ PUBLIC
11	Green	Green	Green	CAST/CREW
12	Yellow	Red	Green	CAST/CREW
15	Yellow	Red	Yellow	CAST/CREW/ PUBLIC

16				CAST/CREW/ PUBLIC
18				CAST/CREW
19				CAST/CREW
20				CAST/CREW/ PUBLIC
21				CREW
22				CREW
23				CAST/CREW
24				CAST/CREW/ PUBLIC
26				CAST/CREW/ PUBLIC
28				CAST/CREW
30				CAST/CREW/ PUBLIC
34				CAST/CREW
35				CAST/CREW
36				CAST/CREW/ PUBLIC
40				CAST/CREW
41				CAST/CREW/ PUBLIC

Location = Beach, Streets, Alleys

Number	Likelihood	Severity	Risk Level (L, M, H)	Who is at risk? (Crew, Cast, Public)
6				CAST/CREW
7				CAST/CREW/ PUBLIC
10				CAST/CREW/ PUBLIC
11				CAST/CREW/ PUBLIC
15				CAST/CREW/ PUBLIC
16				CAST/CREW/ PUBLIC
18				CAST/CREW
19				CAST/CREW
20				CAST/CREW/ PUBLIC
21				CREW
22				CREW
23				CAST/CREW
24				CAST/CREW/ PUBLIC

26				CAST/CREW/ PUBLIC
28				CAST/CREW/ PUBLIC
30				CAST/CREW/ PUBLIC
31				CAST/CREW/ PUBLIC
35				CAST/CREW
36				CAST/CREW/ PUBLIC
39				CAST/CREW/ PUBLIC
40				CAST/CREW/ PUBLIC
41				CAST/CREW/ PUBLIC

Table 1: Checklist

The following checklist is made up of potential sources of harm that are often encountered during production activities.

Task 2: Risk Evaluation

For each item ticked in table 1, state who is at risk, what the risks are and how the risks are/ will be controlled considering all rules that apply (regulations, codes of practice, guidance, production company procedures). The person(s) responsible for implementing the controls should also be clearly identified and a copy of the assessment must be issued to them. Full details of experts/ contractors and emergency arrangements should be detailed in table in 4.

Number	Source of harm	Precautions to be taken to ensure risk is reduced.
1	Access difficulties	To whoever it applies to inform them to make sure to talk to the correct authorities to get permission to get in and film, if this is not possible to find another location, if the location is too inaccessible to get to because of dangerous situations such as sharp objects, slippery rocks and such don't go out of the way to get the shot.
2	Alcoholic drinks/ Hostility	N/A
3	Animals	To whoever it applies to inform them to take the necessary precautions such as filming from a distance away and depending on the animal film from behind a fence with the use of a telephoto lens.
4	Artist/Presenter controlling specialist equipment.	N/A
5	Compressed Gas	N/A

6	Confined Spaces	To whoever it applies to inform them to take only the most essential equipment and ensure that getting out of the confined space is easy and fast in case something happens and someone needs to get out fast.
7	Crowds/Public/Civil Unrest.	To whoever it applies to inform them to make sure to set up the equipment in an area of at least a 4-m circumference. Therefore, reducing the likelihood of damage to the crew's wellbeing/ public or equipment.
8	Derelict building hazards e.g. rats, bird droppings, dangerous structures.	To whoever it applies to inform them to be cautious when walking not to slip and to watch out for potential sharp objects around. Make sure the building is up to official health and safety protocols if it isn't don't risk going to film as it could be dangerous even a life risk.
9	Children Young Persons	To whoever it applies to inform them if any are filmed, make sure to get permission. Make sure the equipment and bags are out of the way.
10	Camera operation, e.g. cranes, cables, Steadicam.	To whoever it applies to inform them to make sure to put the bags out of the way of the public, make sure to warn the public away from the tripod so they don't trip. Make sure the crew knows how to correctly pick up equipment and carry it as to not injure themselves.
11	Driving	To whoever it applies to inform them to correctly pack equipment, wear a seat belt.
12	Electricity e.g. overhead cables, generators	To whoever it applies to inform them to ensure all wires are correctly placed and rapped as to not be a tripping hazard.
13	Excavation	N/A
14	Explosives/Pyrotechnics	N/A
15	Fire and practical flames	To whoever it applies to inform them to follow the necessary precautions around fire have a way of putting out the fire if it becomes out of hand. Ensure that contact towards First aid/ an ambulance is accessible if needed.

16	Flammable materials	To whoever it applies to inform them to ensure that if there are any flammable materials nearby to follow the necessary precautions around fire have a way of putting out the fire if it becomes out of hand. Ensure that contact towards First aid/ an ambulance is accessible if needed.
17	Flying e.g aircraft, Drone.	To whoever it applies to inform them to have a drone operator with a valid license who knows the restrictions and safety issues related to flying a drone. E.g. knows not to fly a drone within 10m of buildings or people.
18	Fatigue/ Long hours/ Physical exertion.	To whoever it applies to inform them to make sure not to push themselves too much. Keep water and food at hand so exertion can be avoided.
19	Food Preparation	N/A
20	Hazardous substances e.g. dust, vapours, fumes	To whoever it applies to inform them to follow the necessary procedures and precautions when using hazardous substances for effects, when around dust and vapours to use a mask or ensure correct is correct having more than one window open if inside. Ensure whom ever it applies to have access to first aid and or a way to contact an ambulance.
21	Lifting Equipment	To whoever it to applies to inform them to make sure that they know how to correctly pick up equipment with legs not back. Make sure the crew knows not to carry too much on their own.
22	Manual Handling	To whoever it to applies to inform them to know when to take a break and if they are operating heavy equipment for a long time have an assistant to take over.
23	Night Operations	To whoever it applies to inform them to the risk of tripping/ slipping make sure there is adequate lighting be sure not to carry too much you can see where you're going.
24	Noise	To whoever it applies to inform them to make sure they aren't exposed to loud crowds for too long. As well as when the crew are editing make sure they know to put the volume at least half or less to start off with.

25	Portable tools	To whoever it applies to inform them to take the precautions such as following basic instructs such as not operating tools if the people involved are exhausted, tired or inexperienced. as well as ensuring everyone knows to call an ambulance if necessary or someone is on set who knows first aid.
26	Prop Hazards, E.g. Glass, Delicate Props	To whoever it applies to inform them to make sure to be careful if the glass is dropped be careful not to cut yourself on the glass. Pick it up one price at a time with a thick price of fabric or thick gloves.
27	Radiation	N/A
28	Risk of infection	To whoever it applies to inform them to follow the necessary precautions when around sharp scenery and objects, as well as ensuring first aid is available as well as a phone in case an ambulance is needed.
29	Scaffolds, Rostra, working platforms	N/A
30	Scenery hazards: e.g. unusual shapes, fire, hazards.	To whoever it applies to inform them to take precautions when on location such as filming away from dangerous objects, hazards if filming closer is necessary to wear the appropriate necessary clothing.
31	Smoking	To whoever it applies to inform them to follow the necessary precautions such as making sure there is appropriate ventilation if it isn't happening outdoors.
32	Special needs e.g. Elderly, disabled	To whoever it applies to inform them to make sure not to put the equipment bags or tripod in the way and if a person/ disabled needs to get by making sure to move out of the way.
33	Special effects e.g. snow, dry ice	N/A
34	Stunts	N/A
35	Temperature – Extreme heat/ Cold.	To whoever it applies to inform them to keep hydrated wear appropriate clothing and foot ware.
36	Vehicles / Motorcycles – use of – filming.	To whoever it applies to inform them to ensure the necessary standard health and safety procedures required with the use of a vehicle is followed. Make sure equipment is securely packed when not in use.

37	Weapons (Guns, Knife, ect.)	To whoever it applies to inform them to inform authorities of use get permission to use of a weapon. Have a specialist on location if the weapon is more than a prop to ensure the necessary safety procedures are followed with the firing of a gun.
38	Working at heights	To whoever it applies to inform them to follow the necessary precautions such as watch out for the edge of a cliff don't go near edges without railings.
39	Water e.g. Work near sea. Waves.	To whoever it applies to inform them to be cautious of the times when the tide will come in, ensure that everyone is able to swim or there are enough people able to swim should anyone fall in. (have a certified swimmer on location in case.) (a crew member who can swim ensure everyone on set can swim.)
40	Weather extremes of (Heat, Rain, Storms, Snow, Ice, etc.)	To whoever it applies to inform them to make sure to wear the appropriate clothing and footwear. In case of extremes make sure not to carry too much and keep a good line of sight in order not to trip/slip.
41	Possibility of violence	To whoever it applies to inform them to make sure to inform people ahead of time what is being filmed and not to film them unless they agree to it. If it appears people are likely to become aggressive stop filming and leave and come back later time to film.

Notes.

- Contact local police before arrival to notify them about the production incase member of public reports suspicious behaviour
- Arrange a timetable for transport with David Steele, Mark Lincoln and Tom Fields.
- Talk to David Steele about using his accommodation for filming.
- Talk to SFX Students for help with make-up.
- Arrange possible help with Music Students for music for film.